

**THE AUSTRALIAN NATIONAL UNIVERSITY
INSTITUTE OF THE ARTS**

'MAKING THE ART FIT'



POST GRADUATE REPORT 1991

SIMON O'MALLON

Canberra School of Art

**GRADUATE DIPLOMA OF ART
1992**

SIMON O'MALLON

REPORT

**Presented in fulfilment of the requirements of the
Graduate Diploma of Art**

CANBERRA INSTITUTE OF THE ARTS



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'MAKING THE ART FIT'

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A. Introduction.

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animations and phallic representations of the needs and reasons for the

carrying and concealing of weapons. It was at this point that I became

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my desire to interpret psychological aspects of western

culture.

'Revulva' is a depiction of a woman's purse pistol stemming from the days of carrying darringers. The shoe handle represents the need or habit of some women to continually buy shoes, and speaks of the possibility of fashion co-ordination with this deadly purse accessory, the pistol. Numerous innuendos are being acknowledged with the sexual connotation of the woman's purse. The clitoral trigger and vulva barrel reflect aspects of force, as would be attributed to a rapist, whilst speaking of the necessity to defend oneself.

The 'Revulva' gun shoe handle sparked an interest in footwear which I couldn't pursue at the time due to a lack of knowledge.

After utilizing a wide range of construction techniques through the gun series, I felt capable of returning to hats as a form of expression. Of these 'Iron and Dine' was, in my opinion, the most successful, with a comfortable light-weight Steam Iron hat and a Shirt-In-a-Box handbag.

1.

A. Introduction.

My proposal for Post Graduate studies refers to the extension of my working knowledge of leather by undertaking a skills based study programme in shoe manufacture and design, and exploring this towards the creating of Art shoes.

After my previous studies in leather sculpture, I became exhilarated by the challenge of being able to move my art to the possibilities of footwear design.

B. Previous work.

During my degree studies in 1987, I made the 'Australia Hat'. This piece allowed me to express my idea of a typified Australian landscape. It models paddocks, telegraph poles, a cutaway creek and the coastline of Australia. Technically, this piece showed me how much I had to learn about design and construction. Conceptually, it began a process of introspective interpretation of the western social condition.

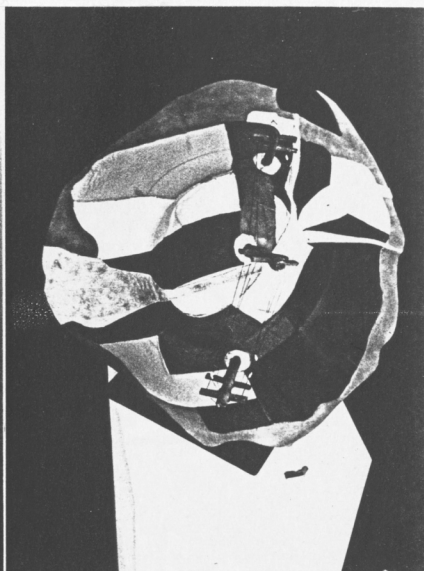
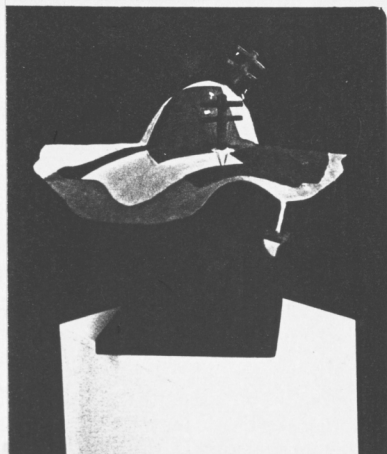
Abandoning hats, I constructed a series of leather hand guns.

'Annie Get your Hardware Out' was developed at a time when gun and ammunition debate and repeal were fresh in the news. My pieces became animations and phallic representations of the needs and reasons for the carrying and concealing of weapons. It was at this point that I became aware of my desire to interpret psychological aspects of western culture.

'Revulva' is a depiction of a woman's purse pistol stemming from the days of carrying derringers. The shoe handle represents the need or habit of some women to continually buy shoes, and speaks of the possibility of fashion co-ordination with this deadly purse accessory, the pistol. Numerous innuendos are being acknowledged with the sexual connotation of the woman's purse. The clitoral trigger and vulva barrel reflect aspects of force, as would be attributed to a rapist, whilst speaking of the necessity to defend oneself.

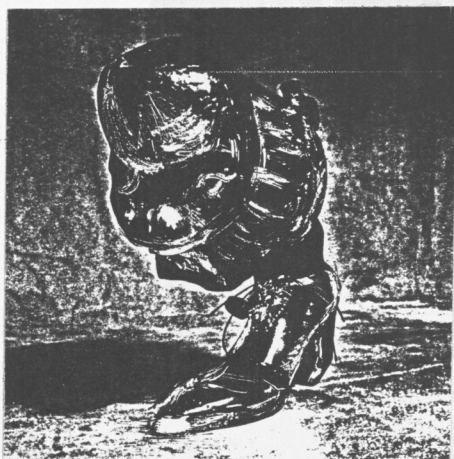
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Simon O'Mallon

THE AUSTRALIA HAT, 1987
Simon O'Mallon



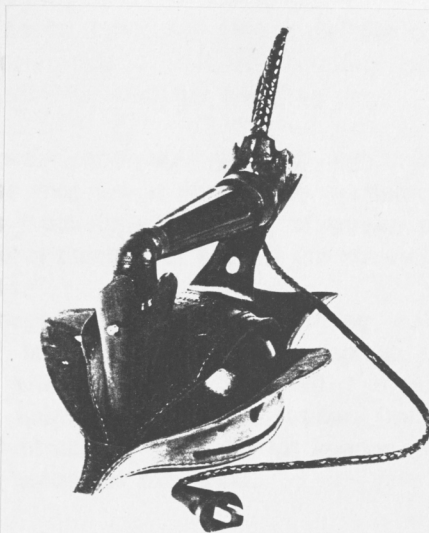
REVULVA, 1989
Simon O'Mallon

SOFT TOILET, 1986
(kapok, latex and wood)
Claus Oldenburg

2.

My need for these works with the restriction or interference with in 'The Hills are Alive'.

All through this period I was playing up, cultural activities. Within my submajor studies helped me to extend my use. I was endeavouring to relate 'Different Worlds do go Strange'. Fenton Hargue went down the identities of people in a extensive unit in computer and Technology and was at and to begin planning more



IRON AND DINE, (steam iron hat) 1990
Simon O'Mallon

When construction of the hat, using any knowledge of the techniques used in millinery, was a decided that, in further work I would avoid such problems. This is where the necessity of traditional training in footwear skills became an important factor in the process of turning my creativity towards my own visual language in a more everyday world.

C. Conceptual parallels

There is no doubt that the problems about many concerns, have been well opened by the Futurism, Surrealism, Supercubism, and conservative art forms at the time. In art has always been added to be overlooked and thus a statement. For many Pop art humorous artistic reconstruction. An example of this is Claes Oldenburg's 'Soft Toilet' 1966, made of kapok, latex and wood, 52 x



SOFT TOILET, 1966
(kapok, latex and wood)
Claes Oldenburg

2.

My need for these works to be functional was a definite consideration with the restriction or interference of this functionality being played with in 'The Hills are Alive', a Hills hoist hat and Peg bag.

All through this period I was continually working with, unravelling, or playing up, cultural activities that are a part of my western heritage. Within my submajor studies I developed a series of screen prints which helped me to extend my use of colour and expand the statements I was endeavouring to relate.

'Different Worlds do go Shopping on Saturday Morning, and with that Fenton Hargue went down', is a screen print that displays charicatured identities of people in a shopping mall. In 1990 I undertook an extensive unit in computer animation at the Australian Centre for Arts and Technology and was at last able to make my art images move and to begin planning more elaborate scenarios.

When construction of the hat series was well under way I realised that not having any knowledge of the techniques used in millinery, was a tremendous shortcoming, and decided that, in further work I would avoid such problems. This is where the necessity of traditional training in footwear skills became an integral requirement for the success of turning my creativity towards shoes. I wished to explore and extend my own visual language in a manner that would firmly connect it with the everyday world.

C. Conceptual parallels.

There is no doubt that the possibilities for making statements on many levels about many concerns, in whatever manner an artist sees fit, have been well opened by the pioneers of modern art. Dada, Cubism, Futurism, Surrealism, Super-realism, Pop and Funk were not conservative art forms at the time of their inception. The use of humor in art has always been a dangerous thing with a potential for the work to be overlooked and thus degenerate from the status of a credible statement. For many Pop artists the witty choice of an object for humorous artistic reconstruction provided an end in itself.

An example of this is Claes Oldenburg's 'Soft Toilet' 1966, Kapok, latex and wood. 52 x 32 x 30 inches.

Funk art was to assume an ironic attitude to art and life.

Robert Arneson is a west coast American ceramicist.

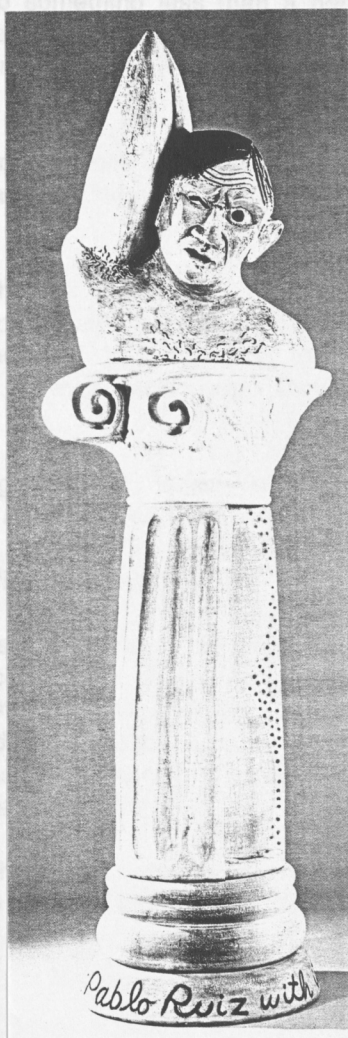
'Funk John' 1963, is a ceramic toilet showing Arneson's appreciation of the parallel of excreta being the ultimate ceramic.

Pablo Ruiz with Itch, 1980

(sculpture) Robert Arneson



GEORGE AND MONA IN THE BATHS OF COLOMA, 1976
(ceramic) Robert Arneson



PABLO RUIZ WITH ITCH, 1980
(ceramic) Robert Arneson

3.

Robert Arneson began working in a very traditional manner with ceramics and progressed till he reached a point where he could throw a perfect bowl that he could reproduce with machine-like accuracy. Arneson finally considered this a dead form. He then began using white clay and extremely colorful glazes and moving to a more high art intention. This was fraught with sustained opposition from his tutors and peers. Arneson became one of the most outspoken ceramicists in America using humor, cynicism and satire as liberally as colour.

Margaret Dodd, an Australian ceramicist, went over much of the same path as Arneson and turned to suburban icons to portray how she sees life. FJ Holdens with bright glazes and trimmings signify points of ownership and wifedom or similar themes throughout her work.

"Suburban life often turns you into something less than a person. Obviously if you become less than a person you become some kind of object and of course cars are a great metaphor for the human body." Margaret Dodd. 1.

I find myself in much the same circumstance as Dodd or Arneson, by the use and extension of a craft tradition, into the making of interpretive Art objects.

In the use of footwear as a method of expression, Gary Greenwood, a Tasmanian leather artist, produced a series of highly ornate shoes. Some of these were embellished with bells alluding to tales of the Arabian nights, but in the nature of their construction they were purely sculptural and not wearable.

Thea Cadabara, an English designer/maker, is one of the most highly recognised contemporary shoe artisans, with her theatrical designs being worn the world over. From 'Batwing' shoes to 'French Maids' her finesse, attention to detail, and fine workmanship are indisputable.

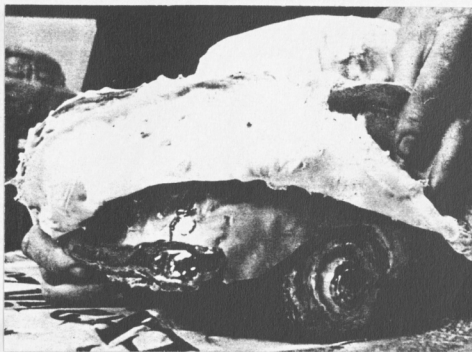
When asking the question of artistic influences the previous people are only a handful of what may be considered. Ansel Adams, Max Dupain, Fellini, Robin Williams, Georgia O'Keefe, Mozart, Peter Greenaway, Frank Zappa, Judy Chicago, Edward Scissorhands,.....

These people and their work do not alter the way I perceive as much as they justify allowing me to see the way I do.

In the world of Visual Arts, there will always be the individuals favorite artist or period, and the same can be said for the world of footwear.



Original publicity photo for Holden



MARGARET DODD at work
on ceramic Holden



MAID SHOE, 1980
Thea Cadabra

BAT WING SHOE,
Thea Cadabra



For actual style
who influences
not formally
wardrobes was
Roger Vivier
Salvatore Ferragamo
Addidas or

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degree of qu
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Roger Vivier
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Some shoes are addressed to your feet, others must be
to the world. In 1930's, Vivier was a young man, a young man
that can be considered as a young man, a young man

2. Background to work

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At this time I collected the leather gun series and turned my concerns
to individuals' identities. This is haunted in the screenprint, 'Different
Morning, and with that Fenton Hargue

BLACK SUEDE PUMP with TALON CHOC, 1960
Christian Dior, Roger Vivier

4.

For actual shoe technology and design there are another group of artists who influence the major flow of footwear and high fashion but who are not formally accredited with high art recognition. Many peoples' wardrobes would love to have such comforting collectables as Roger Vivier, Gilbert Adrian, Pietra Yantournay, Hellstern and Sons, Salvatore Ferragamo or Charles Jourdan, instead of Doctor Martin, Addidas or Dianne Ferrari, all good shoes for their price I might add.

My interests lie in the conceptual motivation behind any work and the degree of quality to which it is finished. I draw reference to these aspects from every source of production I come accross.

Roger Vivier has described shoe design as,

"a sculptural problem in which the centre is always a void". 2.

The sincerity of this statement becomes all the more obvious when *you*, yourself, assume the intent to design a shoe and gains integrity as you begin to dictate a casing around the imaginary foot.

Some shoes are silhouettes to observe at your leisure, others must be seen on the foot to illustrate the allure of the toes within. Commitment to task, as in boots, dancing slippers or sports shoes, is another area that can be exposed to a multitude of interpretations.

D. Background to theme.

Through the year my art has turned toward social comment about my safe western life and the people in it. The world from where I stand. My vision is driven by a fear of being complacent with everything and thus becoming insignificant and swallowed up by suburbia. Like Margaret Dodd, I see this as turning a person into something less than a person.

In 1988, using screen printing as an outlet, I began my submajor studies with a tryptich. 'Lino, Kitchen, Across the Abyss', speaks of the evolution of neanderthal man to modern suburbanite with pinstripe suits, leather shoes and the unnatural insulation from earthly forces and elements by the expansion of synthetic materials and synthetic living conditions. This is the Western condition, to control nature in order to create a better life ideal, as without this control our lives would be "much worse and thus beneath the ideal."

At this time I constucted the leather gun series and turned my concerns to individuals' identities. This is flaunted in the screenprint, 'Different Worlds do go Shopping on Saturday Morning, and with that Fenton Hargue went down.'

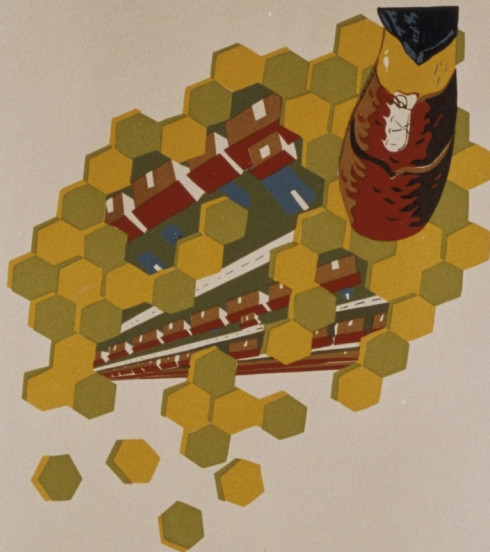
LINO



KITCHEN



ACROSS THE ABYSS, 1988
Simon O'Mallon



5.

Numerous citizens are portrayed in this metamorphic animated fashion to illustrate their reaction to the predicament of life. If one was to enter a trendy night club, it would seem obvious by the clientel's dress and accessories that there persists this need to animate the identity of the individual. Just by coincidence many of them will look quite similar. If this night club was substituted for an opera house the dress would differ but the notion of visual collusion would remain.

The central figure in the Fenton Hargue print alludes to the ideal balanced male/female nature of all people. The carrousel around the head demonstrates the revolving identities we all carry, that help us make up our mind when a decision is required. This cluster of identities is a mixture of all the peoples and activities that have impressed themselves upon a single psyche and are in continual dialogue, forming a major component of a person's character. Certain aspects are overcome and others never change.

Fenton Hargue represents a typical Englishman, who, upon the realisation that all the other people present have their own worlds and guidelines, has a heart attack. A drastic action, but this symbolises the death of the Victorian tradition in the wake of self realisation.

A great many stereotyped personalities are referred and alluded to in this print. The 'Video Head', is a person who records and is influenced by everything he sees, whilst the 'Catchers Mit Head', is a person who consumes all he sees and feels, and lets little out. This person, by the way, is prone to ill health.

'Home is Wear you Hang It', is a series of leather hats and bags that make statements concerning menial tasks and the elevation of those tools involved, into icons allowing them to be worn with grace. This was done in order to contribute a special consideration back into the suburban habitat in order to trigger a more lateral understanding of what pleasure may be drawn from within that life.

My idea is to use a visual language that will illustrate the mythology of our contemporary western living ideals. Through consumerism, dress and social consent we are most clearly living within a mythical attitude.

This process brings me to the shoes currently being created.

The shoes are to speak to the heart of consumerism and the process of animating our lives with such embellishments. Other artists have dealt with heads, torsos and consumables to speak to, or satirize our times and predicament. I have addressed this through shoes.



DIFFERENT WORLDS DO GO SHOPPING ON SATURDAY MORNING,
and with that Fenton Hargue went down. 1989
Simon O'Mallon



FROGGASSINS, 1991
Simon O'Mallon

6.

It is worthy to note that no other item of self adornment has had the capacity to influence our evolution and social development as profoundly as footwear.

Shoes: a platform or stage which, when worn, distorts the conventional body posture and or style content, providing certain affected lifestyle or task proofs.

My Art shoes represent a stilled point from the animation of contemporary mythology, this mythology being the nature of our living conditions, which are not unreal, but so controlled as to be not real or true to our own nature.

E. Technical considerations and findings.

In order to make the Art shoes wearable, I engaged in an external study component for professional shoe and boot making.

Upon approaching shoe manufacture in its apprentice bareness, I was confronted with the reality that, had I approached the whole subject as blindly as I did the hats previously, the resulting pieces would have worked visually, but would not have been anywhere near functionally wearable Artworks.

I was agast at how labour-intensive and complicated a simple design is when looking at the very essence of a shoe. I was also keen to begin the path that would open this privy knowledge to me.

On commencing studies at Marlestone College of TAFE in South Australia I was systematically led through the hand skills and machine skills necessarily taught to apprenticed footwear trainees and orthopaedic students as a requirement for their trade certification.

Having a compulsive need for understanding component design and assembly, I dug for answers to things normally taken for granted.

This understanding for components allowed me to plan overall shoe silhouette design by knowing the phsyics of where functionality must abide by traditional footwear construction.

This is the purpose of my studies at Marlestone.

It is here thatl must mention that an enormous amount of time and effort must be focused in order to acquire competency in the 30-odd operations required to make the simplest of shoes. As others found it tiresome, I found it enivigorating to be practicing such simple disciplines as clicking and knife handling.



FLASH MOCCASSINS, 1991
Simon O'Mallon



TWO-TONE STITCHLESS-SEAMLESS SHOE, 1991
Simon O'Mallon

7.

My prior studies were only a little help here, as a totally different technique and understanding was required. It became obvious that my basic idea of a shoe was a vast underestimation of what I now found myself involved in.

To begin with, the manner in which the last or foot module, is taped up prior to design navigation points being marked, is most important. If not correctly done, upon removal of the patterns, they will stretch and provide an incorrect plan for construction.

After the first module of training at Marlestone I returned to the Canberra Institute of the Arts and began experimenting on various types of leather for uppers and linings. A good many things didn't perform as I had hoped and I soon became aware that I would have to use geometric construction to produce the forms I was seeking. Previously, lamination and the use of denser materials held my forms in shape but added certain weight properties to the works.

As the course continued I came to the realisation that I couldn't learn all I wanted to know in a single year's tuition and adjusted my grander projects accordingly. Despite this I remained enthusiastic and excelled in all my required projects at Marlestone receiving the Lecturers Award for 1st year.

My associated study in traditional shoe construction has resulted in a high degree of understanding of the design and placement of the individual components of the shoe that will enable my art to move in a fashion not previously possible.

F. Work processes.

Although my additional training at Marlestone College stood me well with machine aided manufacture, I paid greater attention to hand making techniques, knowing I had little machinery to assist at the Canberra Institute of the Arts or further on in my own studio.

Prior to lasting, [stretching the leather over a form], the segments of the upper must be bevelled in proportion to the fold or seam they will perform as. The fixing of the lining to the upper can be done here or by a different method later on. The upper can be machine stitched, hand stitched or glued depending on the finesse needed for the finished article. Toe and heel stiffeners must be inserted to allow durability of the shape of the shoe. The upper can then be lasted or proportionally stretched and aligned to the finished shoe form. Special forepart and backpart molding machines can be used but care must be taken to set them properly, or the shoe can become shredded.



BEACH AWNINGS, 1991
Simon O'Mallon



ITALIAN SPORTS SHOES, 1991
Simon O'Mallon

8.

Once lasted, the fittings and processes for soling can be addressed. Though glueing is extensive nowadays, stitching can be done by machine or by hand. Understandably, hand manufacturing options are more expensive. Due to a growing knowledge of colouring techniques available from earlier works, I am not so constricted in the finishes I can obtain. Restrictions only occur when I am using chrome tanned precoloured hides from commercial tanneries. Care must be taken in construction so as to have enough material to complete the work. Matching commercial colours can become difficult.

The 'Italian Sports Shoes', and 'Beach Awnings', use chrome tanned leathers in order to keep the colours sharp. 'Froggassins' are made with a vegetable tanned or natural leather to allow hand colouring later.

When finishing a shoe, it becomes most apparent why attention must be paid in the earlier stages of production. With practice, all the shortcomings of cutting and handling can be elevated. The aim is to make a shoe that virtually sucks onto the last and walks away under its own steam with little to no cleaning or trimming. However, with 'One Pair Ski Shoes, huskies not included', the notion was to make and finish the shoes so that they looked like they had been across the Arctic several times.

On completion of assembly, sole irons can be used to burnish the edges of leather soles or edge dyes can be applied if required to finish off.

G. Theme.

My proposal deals with the making of Art shoes, but I had to learn traditional techniques to fulfill the greater plan.

MAKING THE ART FIT is the journey of going from craftsman to artist with an object or item as a vehicle to be influenced by that journey. Ironically shoes were chosen for this journey. The functionality of the shoes being retained is not a necessity but a choice amongst all the considerations possible. This choice enables me a disciplinary line or boundary which I felt was needed for such a short course of study on such an expansive subject.

In my earlier experiments undertaken to alter the outer shape of the shoe I had limited success. My intentions to mold the upper and have it retain that shape fell short when practical wear was a requirement as even a minor amount of flexion would have the forms break down. This entailed a lot of work, involving various leathers until a range of suitable materials was established. The solutions to maintaining exaggerated forms lay in pattern construction using special types of seams to provide the component strength to a shape.



LADIES CORK WEDGES, 1991
Simon O'Mallon



ONE PAIR SKI SHOES, HUSKIES NOT INCLUDED, 1991
Simon O'Mallon

9.

The use of these seams is most obvious in the 'Italian Sport Shoes'.

As a conventional pair of shoes may speak of how and why they are being worn, it was my desire to install a more elaborate dialogue into footwear. Each pair of Art shoes has a story which connects aspects of their design conception. Alluding to this notion is the 'Beach Awnings', a style of footwear I have never seen or heard of before.

The idea is for a pair of umbrellas for the feet allowing you to stroll barefoot on the beach with the sand and water on your feet but not being subject to sunburn. The 'Beach Awnings' derive their nature from colourful beach umbrellas and the extravagant canvas awnings over shop fronts along coastal walkways - a European idea taken from the wonder of television. The lacing at the back is derived from the difficulties of slipping in and out of bathers on public beaches.

The concept of the awnings is the result of dissecting the "shoeness" of footwear to determine the essence of what it ideally achieves.

Upon contemplating a pair of 'Ladies Cork Wedges', I found myself tickled at the possible source of the cork used. This then spurred several ideas and illustrations until I distilled to the story that gave birth to the final design.

The use of champagne and wine corks suggests an upper middle class party.

The waiter, slick of wit and attired sharply in his uniform and waistcoat, is a dexterous coloured gentleman, a musician at some time, perhaps. A particularly fetching woman pays him a seductive gaze as he works. Perhaps she is bored, perhaps curious. He skillfully plys all with various alcohols, being not so liberal with the woman that plays him. Late in the evening the lounge is crowded with slumbering merry-makers but the gal our man's heart beats for, white, of course, wide awake and with sparkling eyes, is being charmed by the gallant lad. He carresses her feet, the night is dark, and in time, it dawns on them.

A true Hollywood tale.

The use of the corks in the shoe and the layering treatment of these speaks of a party atmosphere and an elapse of time in which they have been gathered. The dark leather of the upper speaks of the waiters hand with its long slender fingers, which are often associated with creativity. The open style of the straps allows greater contrast with the foot. Black on white.



BARBIE'S SALAD SET, 1991
Simon O'Mallon



MEN'S CAUGHT SHOES, 1991
Simon O'Mallon

10.

In a society context, with the waiter being hired help, their relationship would be scandalous. This speaks of higher love or the risks of lust. The design of the strapping is based on the palm of the hand wrapping the foot from the inside arch to the outer edge. This has quite an intimate nature to it, considering how a person would have to sit in order to hold a foot like such. The three outer fingers spread to caress, not grip, the foot within. Finally the forefinger and thumb extend to clench the ankle, partly as practical function and partly as gesture to submission.

This whole development refers to and plays with the ceremonial connections of many cultures with the importance of exchanging footwear between couples as a symbol of union. It is dealt with in a light and humorous fashion so as to not get bogged into a whole new sphere of developments and meanings. Here it would have been possible to cross over into foot binding and constriction for ceremony or fetishistic concerns, but that is a large area I would prefer to deal with at a later date.

The 'Froggassins' came from a more fairy tale background.

The Princess kisses the frog, he is a man, they are mens shoes, and the Prince is hers.

To kiss the foot of another is openly submissive but is celebrated in many Eastern cultures.

However I find it amusing that in this day and age, *the son of the King can wander far and wide trying many and varied feet in the shoes, just to find they are fit for a Prince, and he kisses the other Prince and they live happily ever after.*

They are a pair, or couple, of mens shoes.

The basic idea for the 'Froggassins' comes from the nature of the moccassin with its gathered bulbous front. The opportunity to elaborate on the webbed foot for the heel was undeniable.

The leather chosen for the upper was such that it has an inherent grain pattern alluding to the frog's skin. The eyes are set to look asleep, almost bored. This is because if you were being stood on with no great will of your own to move, you would eventually lack spirited eyes.

Each pair of Art shoes displays a greater thought process than just shoe design, but inevitably it befalls the observer to fill in the picture to whatever depth of understanding they wish. This is the "play". To recall such artworks at different occasions in the plainest or most bizarre circumstance will, at least, allow the observer a richer thought process.



CAFE BLUE SHOE, 1991
Simon O'Mallon



THE COOK, THE THIEF, HIS WIFE AND HER FOOTWEAR, 1992
Simon O'Mallon

11.

Though this process is true of all art, it has not readily been a consideration associated with shoes.

H. Conclusion.

My pieces are the evidence of my vision and versatile imagination. They are exercises, gymnastics for the will. All the elements preceeding these ideas are present in my social surroundings - television, film, advertising,....etc. To fulfill the desire to have people recognise these elements is to manifest these notions indisputably.

Due to the complex technical nature of shoe construction my work was slowed from the start. Having to reconsider the more elaborate ideas and create more simple pieces to learn from as I went was the only course open to me. It was evident halfway through the course that I had to design and make with what I understood of technique at that time.

I had been subdued by the technical studies and made a determined effort to expand the Art shoe connection.

Toward the middle of the course came the pressures of preparing the midcourse review and seminar layout. Slides must be taken and in my circumstance this entailed slides of the workshop and equipment I use in Adelaide. The trips to Marlestone College, two weeks each two months, had an effect on the overall rhythm of my postgraduate studies programme.

With the three quarter mark being reached and the creative time to now pull all the ideas together, there comes the need to concentrate on the exhibition catalogue format, exhibition space allocation with layout, and the need to get this report underway. Having the location of my exhibition space changed, I found I had to review my exhibition ideas/plans. The new space being much larger and not completely ideal for what I envisaged.

I realise these are all components of a Postgraduate study programme but I must state, even for my own reference, they take a greater deal of time and concentration from the practical work than I could have anticipated.

The entire programme has been a tremendous benefit to my Art practice. I now am well defined in skills that I can turn to cleaner millinery and bag making practices, being quite confident I can now overcome some of my more clumsier efforts.

12.

I am attempting to get assistance to continue in the footwear designer-maker course at Marleston TAFE, as I have excelled in my studies and can benefit further from the additional units left to complete in the certificate.

There is a great future in Art shoes with the capacity to create designer orthopaedic footwear for people who require better than the ugly black clubs on offer to them currently. I have a determination to continue my Art practice and have begun setting up my workshop/studio at home. Though I shall remain Canberra based, there is a great potential for my art and fashion in the American market place with a European outlet being established later on.

The Future.

It is fair here to say I have an interest in a great many media and shall continue to diversify my visual language with an overall view to developing a more enriching Art.

As well as an extremely fruitful future in Art shoes, I have many ideas for public sculptures and installations. These will be interactive and static, blending architecture with art.

There are plans and drafts for childrens books and a number of computer animations that must be processed.

I am endeavouring to head towards cinematography, having already compiled a great many short stories and some quite expansive scripts. My current studies are essential to the making of dialogue props for these projects and I have a desire to use film for a proposal for Masters Studies in several years time.

Quotes.

1, Margaret Dodd
Art in the Making

2, Roger Vivier
Shoes in Vogue since 1910

13.

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